

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

## **Wind Symphony**

Debra Traficante, Conductor



Monday, April 17, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
One-hundred Twelfth Concert of the 2016-17 Concert Season

# program



PERCY GRAINGER (1882-1961)

ed. R. Mark Rogers

**Children's March, "*Over the Hills and Far Away*"** (1919)

DAVID MASLANKA (b. 1943)

***Give Us This Day*** (2006)

Short Symphony for Wind Ensemble

FISHER TULL (b. 1934)

***Sketches on a Tudor Psalm*** (1971)

MICHAEL MARKOWSKI (b. 1986)

***Instinctive Travels*** (2009)

JOHN MACKEY (b. 1973)

***Aurora Awakes*** (2009)

# program notes

## **Children's March, "Over the Hills and Far Away" (1919) | Percy Grainger**

Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U.S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

*Children's March* was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University (yes, OUR Columbia University) in 1919. As with most of his music, Grainger wrote and orchestrated *Children's March* with a very specific vision, but also with a widely flexible instrumentation. The piece could be played by ensembles as small as woodwind quintet with two pianos to those as large as a full symphonic band, or even a symphony orchestra (minus violins, violas, and cellos) without altering the existing parts. While this flexibility is not unusual in Grainger's work, two features the orchestration of *Children's March* set it apart from his contemporaneous works. First is the prominent inclusion of the piano, which was then unusual. Second are the two 4-part vocal passages in the piece that are intended to be sung by the members of the band. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own—possibly his most effective original tune – in this case.

These program notes from the Carson-Newman College bands elaborate on the instrumentation (and more) of *Children's March*:

In *Children's March* Grainger displays his quality skills for scoring in this light and carefree work. Scored for band in 1919, *Children's March* had roots within a piano solo which Grainger had composed between 1916 and 1918. At the time it was rescored, Grainger was a member of the U.S. Coast Guard Artillery Band and thus, the march reflects an orchestration to

take advantage of that group's instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be looked for. Consequently, we find in his *Children's March* a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in writing for military band. The march was first performed by the renowned Goldman Band in 1919 and was also recorded in its original form by the same band with the composer conducting. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but would not marry because of his possessive mother's jealousy.

### ***Give Us This Day* (2006) | David Maslanka**

*Give Us This Day* is in two movements, moderately slow and very fast. The duration is about 14 minutes. The music feels symphonic, hence the subtitle, "Short Symphony." The first movement is deeply searching in character, while the second is highly energized. The words, "give us this day," from the *Lord's Prayer*, touch the idea of being immediately and vividly alive in the moment, the reason why music making can be so vital and compelling. This piece has had hundreds of performances in the United States and around the world, and never fails to energize both bands and audiences. Parts are graded to a degree – firsts are more difficult than seconds; thirds are easiest – making *Give Us This Day* approachable by bands of varying abilities.

*Give Us This Day* has been performed successfully by bands at many different levels of development. The music comes across successfully even without complete instrumentation. This is a fine piece for ensemble advancement. Students quickly grab hold and claim this music as their own.

#### ***Program Note:***

The words "Give us this day" are, of course, from the *Lord's Prayer*, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk, Thich Nhat Hahn (pronounced "Tick Nat Hahn"), entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and

working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “*Vater Unser in Himmelreich*” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

### ***Sketches on a Tudor Psalm* (1971) | Fisher Tull**

Fisher Aubrey “Mickey” Tull, Jr., renowned composer and educator, was born September 24, 1934, in Waco, Texas. In the months between graduating from high school and entering The University of North Texas (UNT) in 1952, Tull played trumpet with a traveling dance band. At UNT he earned the Bachelor of Music in Education (1956), Master of Music in Theory (1957), and PhD in Music Composition (1965). In 1957 he joined the music faculty of Sam Houston State University and was appointed Department Chairman in 1965, a position he held for 17 years. Of his compositions, Tull commented, “Some of my works are neo-classical, some are quite romantic while others are rather experimental. At this time [1984] I have no interest in electronic or computer-generated music because I still enjoy the humanistic aspects of interaction with performers, both as a composer and as a conductor.”

At the time of his passing (August 23, 1994), he had left a legacy of over 80 published works for orchestra, band, chorus, and chamber music. He was honored as a distinguished teacher for his clarity of thought and presentation coupled with a genuine desire to see that his students succeeded.

Fisher Tull’s scholarly self analysis of his *Sketches on a Tudor Psalm*, composed in 1971, includes commentary on his evolution as a composer and the motivation behind the work. He wrote:

Encouraged by the acceptance of *Toccata* (the 1970 A. B. A. Ostwald winner) I was motivated to try my hand at another band work in theme-

and-variation form similar to *Variations on an Advent Hymn*. I considered using a number of tunes found in the Episcopal Hymnal but always seemed to gravitate to Thomas Tallis' setting of the second psalm. My reluctance to finalize this choice was caused by the awareness that Ralph Vaughn Williams had used the same material for his *Fantasia for Double String Orchestra* (1910), a work with which I was quite familiar. Nonetheless, against the advice of some of my colleagues, I decided to take the plunge.

Tull's beautiful and haunting *Sketches* introduces the theme with a solo alto saxophone, later punctuated by horns and fully harmonized by the brass. He skillfully develops six motifs built upon major and minor triads using variations of tempo, rhythm, and instrumental timbre. The major climax of the piece occurs before the end in a recapitulation of the theme peaking in intensity. Largamente and scherzando sections conclude with a final chord.

### ***Instinctive Travels* (2009) | Michael Markowski**

Michael Markowski burst onto the concert band scene in 2006 with his breakthrough composition, *Shadow Rituals* — the unanimous winner of the First Frank Ticheli Composition Contest (sponsored by Manhattan Beach Music). Three years later Markowski returns full force with his most recent band work, *Instinctive Travels* — a seven-minute musical excursion. It's brisk and bustling escapade will propel an audience through defibrillating rhythms, indulgent mood swings, and a kaleidoscope of instrumental colors.

He is an active participant in the many various performing and creative arts. With ongoing dalliances into acting, screenwriting, cinematography, as well as literary writing and graphic design, Markowski is well-versed in multiple forms of communication. And so it is no surprise to discover captivating storytelling in his musical compositions. *Instinctive Travels* evokes joyful euphoria, excitable anticipation, laughter and giddiness, and heroic exhilaration.

Markowski's musical compositions resonate with today's audiences because of the cross-generational influences that have shaped this young composer's mind. He can combine the wittiness of a Gilbert & Sullivan patter song with the insightful social justice message of hip hop; he can meld a Broadway torch song with the smack of a viral video's irreverent criticism. With a knack for performing (theater, cinema, literature, music), Michael Markowski is a communicator. Better yet, Michael Markowski is a new-generation raconteur.

You just might hear a hint of John Adams, Frank Ticheli, or John Mackey in Markowski's music. But don't discount the likely influences of A Tribe Called Quest, Judy Garland, or perhaps even Max Weinberg, as well. While along for the ride, *Instinctive Travels* might just intersect with any and all of these perennial performers! But Markowski is his own composer in every right. *Instinctive Travels* journeys into the exciting and inventive mind of Michael Markowski — a protocomposer for the next generation of excursionist band music.

### ***Aurora Awakes* (2009) | John Mackey**

Aurora now had left her saffron bed,  
And beams of early light the heav'ns o'erspread,  
When, from a tow'r, the queen, with wakeful eyes,  
Saw day point upward from the rosy skies.

- *Virgil, The Aeneid, Book IV, Lines 584-587*

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The



Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2’s presentation and Mackey’s, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

“When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That’s my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?”

The other quotation is a sly reference to Gustav Holst’s *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman’s *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst’s original:

“That has always been one of my favorite chords because it’s just so damn bright. In a piece that’s about the awaking of the goddess of dawn, you need a damn bright ending – and there was no topping Holst. Well... except to add crotales.”

- program note by Jake Wallace



# wind symphony personnel

Debra Traficante, *Conductor*

## FLUTE / PICCOLO

T. J. Espino, Acworth

Amanda Green, Acworth

Nikki Hamel, Stockbridge

Edwin Hernandez, Norcross

\*Mia Jordan, Kennesaw

Kaelyn Putnam, Kennesaw

Lee Spence, Dallas

## CLARINET

Brenden Ayestaran, Gillsville

Briana Blanchard, Marietta

Donovan Fain, Blue Ridge

Kyle Green, Cartersville

Aidan Lerner, Fayetteville

Crystal Maldonado, Hormigueros,  
Puerto Rico

\*Ryan Milewski, Alpharetta

Sajal Patel, Acworth

Mikayla Queen, Ellijay

Ashley Rogers, Augusta

## BASS CLARINET

Tenia Williams, Warner Robins

## OBOE

\*Emily Gunby, Marietta

## BASSOON

Andrew Arnold, Ellijay

Eric Tam, Montréal, Canada

\*Madelyne Watkins, Decatur

## ALTO SAXOPHONE

David Escobar, Kennesaw

Nick Leon, Miami, FL

Andrew Shaw, Nashville

\*Jonathan Swann, Covington

## TENOR SAXOPHONE

Jacob Martinez, Roswell

## BARITONE SAXOPHONE

Robert McLean, Newnan

## TRUMPET

Dylan Ayers, Springfield

Michael Brown, Pensacola, FL

Riley Carson, Marietta

\*Patrick Collins, Cumming

Ian Dyer, Marietta

\*Jordyn Mader, Dalton

Jacob Morgan, Canton

Ben Schiele, Cincinnati, Ohio

## HORN

Sean Blithe, Fayetteville

Sean Brinkley Jr., Decatur

\*Hannah Evans, Alpharetta

Juliana Thomas, Powder Springs

## TROMBONE

Raymond Durr, Marietta

Chris Figueroa, Kennesaw

\*Harrison Spradlin, Acworth

## BASS TROMBONE

Trevor Hassell, Roswell

## EUPHONIUM

\*Arthur Fanning, Decatur

Craig Sheehan, Kennesaw

## TUBA

\*Dillon Silva, Guyton

## STRING BASS

\*Dalton Hancock, Sycamore

## WIND SYMPHONY PERSONNEL (cont.)

### PERCUSSION

Daniel Arenas, Woodstock

Christopher Bowers, Lilburn

\*Andrew Creech, Cumming

Brooks Payne, Powder Springs

Elijah Pierre, Powder Springs

Foster Simmons, Canton

Andrew Yi, Johns Creek

### PIANO

Josh Anderson, Woodstock

*\*Indicates Principal Chair*

## about the conductor

*Associate Director of Bands / Director of Athletic Bands*

**D**ebra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands. In this position, Dr. Traficante guides and directs all aspects of the KSU Marching Band, "The Marching Owls," which premiered in the Fall 2015, as well as the KSU



Basketball Pep Band. Professor Traficante also serves as the Conductor of the Wind Symphony, teaches beginning instrumental conducting, wind band literature, advanced arranging and pedagogy and marching band technique courses, while also advising Music Education students.

Dr. Traficante formerly served as Assistant Professor of Music/ Assistant Director of University Bands at the University of Oklahoma where she conducted the Symphony Band, directed the "Pride of Oklahoma" Marching Band, taught conducting lessons to graduate and undergraduate students, taught graduate

wind literature courses, served as the lead teacher for the undergraduate conducting and methods course, and oversaw music education students. She also served as the School of Music: Music Minor advisor, Honors College Music Coordinator, faculty sponsor for Sigma Alpha Iota, and faculty sponsor for the Delta Chapters of Kappa Kappa Psi and Tau Beta Sigma.

Professor Traficante earned her Bachelor of Music in Music Education, *cum laude*, from the University of Florida (Gainesville, FL), a Master of Music degree in Wind Band Conducting from the University of Florida, and earned a Fellowship to pursue a Doctor of Musical Arts in Wind Band Conducting degree from the University of Oklahoma (Norman, OK). She served as Director of Bands for five years at New Smyrna Beach High School, Florida and Assistant Director of Bands for two years at Buchholz High School, Florida.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and has conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005.

Professor Traficante is the immediate past National Vice President of Professional Relations for Tau Beta Sigma, and an Honorary Member of the Delta Chapters, Alpha Eta Chapter, and Beta Xi Chapter of the Kappa Kappa Psi National Band Fraternity and Tau Beta Sigma National Band Sorority. Additionally, she was honored in 2010 as a Distinguished Member in Sigma Alpha Iota and has been awarded the Martha Starke Memorial Scholarship for Women Conductors.

# about the school of music



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The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

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I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA


Director, KSU School of Music

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